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### Concert: Chamber Music Series 1994-95: Apple Hill Chamber Players

Apple Hill Chamber Players

Mowry Pearson

Paul Cohen

Robert Merfeld

Betty Hauck

*See next page for additional authors*

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## Authors

Apple Hill Chamber Players, Mowry Pearson, Paul Cohen, Robert Merfeld, Betty Hauck, Richard Hartshorne, and Eric Stumacher

*"It is  
to plan  
to build  
a school  
of music  
second  
to none."*

—William  
Grant Egbert  
(1867–1928)  
Founder,  
Ithaca  
Conservatory  
of Music

SCHOOL OF MUSIC

ITHACA

## CHAMBER MUSIC SERIES 1994-95

### APPLE HILL CHAMBER PLAYERS

Mowry Pearson, violin  
Paul Cohen, violoncello  
Robert Merfeld, piano

Betty Hauck, viola  
Richard Hartshorne, double bass  
Eric Stumacher, piano and celeste

Assisted by:  
Mark Hill, oboe

Reflections/Refractions, Alternations/Altercations (1994)\*

Stanley Charkey  
(b. 1948)

Quartet for piano and strings, no. 2 in G minor, op. 45

Gabriel Fauré  
(1845-1924)

*Allegro molto moderato*  
*Allegro molto*  
*Adagio non troppo*  
*Allegro molto*

#### INTERMISSION

Trios for clarinet, viola, and piano, op. 83

Max Bruch  
(1838-1920)

*I. Andante*  
*II. Allegro con moto*  
*VII. Allegro vivace, ma non troppo*

Trio for violin, cello, and piano in C Major, op. 87

Johannes Brahms  
(1833-1897)

*Allegro con moto*  
*Andante con moto*  
*Scherzo: Presto*  
*Finale: Allegro giocoso*

\* Premiere Performance

Walter B. Ford Hall Auditorium  
Thursday, February 9, 1995  
8:15 p.m.



## THE ARTISTS

The Apple Hill Chamber Players are Permanent and Founding Artists-in-Residence at the Apple Hill Center for Chamber Music in East Sullivan, New Hampshire. They are on the touring rosters of the New Hampshire State Council on the Arts, the New England Foundation for the Arts, and the Western States Arts Federation, and are supported in part by grants from the New Hampshire State Council on the Arts, the National Endowment for the Arts, and the New Hampshire Charitable Foundation. "Playing For Peace", a film by Emmy Award-winning Peter Rosen, documents the Apple Hill Chamber Players's 1992 tour of Israel, Egypt, Jordan and Syria and the experiences of eleven Israeli and Arab scholarship students at Apple Hill in August, 1992. The film has been seen by over three million viewers, with additional United States as well as international broadcasts scheduled, and was released by PBS VIDEO for rental and sale in November, 1994. Since 1992, the Players have returned to the Middle East each year awarding 36 scholarships to students from Israel, Egypt, Jordan, Syria, Lebanon, Turkey, and Morocco, and plans for 1995 are being finalized.

One of America's foremost chamber ensembles, the Apple Hill Chamber Players have won nationwide distinction over the last twenty-two years for their vital and eloquent presentations of the chamber literature for piano and strings. In their touring programs, nationally and internationally, the Apple Hill Chamber Players perform a diverse repertory, from the classic 18th-to-20th century masterpieces to new and commissioned works by leading young American composers. In addition to the aforementioned grants, their concerts and residencies attract major support from individuals, foundations, corporations, and government agencies in the United States and beyond, including corporate sponsorship from Apple Computer, PC Connection, Inc. and others.

Established in 1973, the Apple Hill Chamber Players are the core performing artists and faculty for the internationally celebrated Apple Hill Summer Festival, held each summer at Apple Hill Farm in East Sullivan, New Hampshire. For over twenty years the Apple Hill Center for Chamber Music has presented the Players in concerts and concert series in New Hampshire, Boston, New York, California, Hawaii, Europe and the Middle East. They received the status of "high recommendation" for travel abroad, awarded by the National Endowment for the Arts and administered through the Arts America Division of the United States Information Agency.

Paul Cohen, cello, is one of the leading cellists of his generation. He made his debut with orchestra at the age of twelve in his native Minneapolis. By the age of 16, Cohen had performed much of the solo repertoire for cello. Mr. Cohen has performed on major concert stages in the United States, Europe, and the Middle East as soloist, recitalist, and chamber musician. He was a member of the Atlanta Chamber Players for four years and, since 1986, has been the cellist of the Apple Hill Chamber Players, with whom he actively concertizes today. Mr. Cohen was a recipient of a Fischhoff Chamber Music Prize and was awarded the prestigious C. D. Jackson Master Award at the 1983 Tanglewood Festival. His artist/teachers have included Edouard Blitz, Fritz Magg, Pierre Fournier, and Janos Starker. A recording artist for Centaur Records, Mr. Cohen plays a magnificent 1843 Joseph Cerutti cello.

Richard Hartshorne, double bass, born in Lincoln, Nebraska, studied at Oberlin Conservatory with Bent Grosen at the University of Aarhus in Denmark. He also studied with Stuart Sankey at the Juilliard School, where he received bachelor's and master's degrees. Mr. Hartshorne spent six years in Latin American, playing principal bass in several orchestras and appearing as soloist and recitalist under the auspices of the United States State Department. He has played with the Aarhus Philharmonic, the Aspen Festival Orchestra, and the American Symphony Orchestra under Stokowski, and has given many solo recitals throughout the country (in New York at Merkin and Alice Tully Halls). He has appeared as guest artist with such ensembles as the Sylvan Winds, Serenata of Santa Fe, Audubon and Chester String Quartets, and the Borodin Trio, among others. Mr. Hartshorne has given over 200 performances of his *One Man Show*, which includes numerous comedic and theatrical works—some of them written for him and some by him. Mr. Hartshorne is a founding member of the Apple Hill Chamber Players. He has recorded for Opus One records.

Betty Hauck, viola, born in Annapolis, Maryland, attended the Longy School of Music in Cambridge, Massachusetts as a high school student and was principal viola and soloist with the Greater Boston Youth Symphony. She studied with Lillian Fuchs at the Manhattan School of Music and received her bachelor's degree from Brandeis University, where she studied with Robert Koff and was recipient of the Coffey Award in Music. At the New England Conservatory of Music, where she received her master's degree, Ms. Hauck concentrated on chamber music and coached with Eugene Lehner and Rudolf Kolisch. In 1965 she was a Tanglewood Fellow and in 1967 a member of the Aspen Festival Orchestra. As a young professional Ms. Hauck performed both as soloist and orchestra member with the Boston Pops, Monadnock Music, Emmanuel Music, and the Cantata Singers. Also while in Boston she appeared in solo recitals at the Gardner Museum and on WGBH Radio. She has been principal violist with the New Hampshire Symphony and in 1987 and 1988 was principal violist with the Festival Orchestra of Pepsico Summerfare in Purchase, New York. Ms. Hauck moved to Nelson, New Hampshire, in 1973 as a founding member of the Apple Hill Chamber Players. She has recorded for CRI, Advent, and Opus One Records.

Robert Merfeld, piano, born in New York City, began his studies at an early age with Leonid Hambro. He graduated from the Oberlin Conservatory as a student of Emil Danenberg and received a master's degree from the Juilliard School as a scholarship student of Beveridge Webster. While at Juilliard, he pursued lieder-accompanying with Viennese tenor Hans Heinz. Mr. Merfeld also participates regularly in collaborative recitals in New York City and throughout the United States. He has performed at Aspen, Ravinia, Caramoor, and New England Bach Festivals with artists including violinists Stanley Ritchie and Arnold Steinhardt, sopranos Lucy Shelton and Dawn Upshaw; and he has appeared with the St. Luke's Chamber Ensemble and the Philadelphia Quartet. Mr. Merfeld has also been guest artist performing with orchestras in South and Central America. He is a founding member of the Apple Hill Chamber Players.



Mowry Pearson, violin, was born in Framingham, Massachusetts and began his studies with Lucy Parker and George Zazofsky. He graduated from the Oberlin Conservatory where he studied with Robert Soetens and Steven Staryk. A member of the Apple Hill Chamber Players from 1975-1980, Mr. Pearson was also principal violinist of the Atlanta Chamber Players for five years. He has been on the faculty of the New England Conservatory Extension Division and Emory University. His other musical activities include extensive free-lance work in Boston and, more recently, New York City with the Orpheus Chamber Orchestra. In 1989 Mr. Pearson returned as full-time violinist with the Apple Hill Chamber Players. He has recorded for Deutsche Grammophon.

Eric Stumacher, piano, born in Philadelphia, was a student of Eleanor Sokoloff, Rosina Lhevinne, and Beveridge Webster. He holds a bachelor's degree from the University of Pennsylvania and a master's degree from the Juilliard School. He has performed as a soloist to critical acclaim throughout the United States, including solo appearances with the Philadelphia Orchestra and has performed as chamber musician throughout the world. In 1987 and 1990 Mr. Stumacher commissioned new works by composers Jon Deak and John Steinmetz, which he continues to perform nationwide. He is Music Director and Conductor of the Keene Chamber Orchestra, Keene, New Hampshire. Mr. Stumacher has recorded for Sine Qua Non, Sonad and Centaur Records, and is a founding member of the Apple Hill Chamber Players.

Mark Hill, oboe, has extensive chamber music experience including collaborations with pianist Claude Frank, the Guarneri and Mendelssohn String Quartets, violist Michael Tree, and the Chamber Music Society of Lincoln Center. He is a member of the Sylvan Winds, and has for many years been guest artist and faculty member at the Apple Hill Center for Chamber Music. He is assistant professor of oboe at Ithaca College and is a member of the Ithaca Wind Quintet.

## RESIDENCY ACTIVITIES

### Thursday, February 9, 1995

7:00 p.m. Pre-concert showing of "Playing for Peace"; Nabenhauer  
8:15 p.m. Recital of music by Brahms, Bruch, Charkey, and Fauré; Ford  
Post-Concert Reception\*; Ford Hall Lobby

### Friday, February 10, 1995

9:00 a.m. Children's concert, featuring excerpts from Schubert's "Trout" quintet and Jon Deak's *The Wager at the Eldorado Saloon*\*; Kulp Auditorium, Ithaca High School  
12:00 p.m. Encore showing of "Playing for Peace"; Nabenhauer  
1:00 p.m. Discussion hour on the film with the ensemble; Nabenhauer  
7:00 p.m. Chamber ensemble coaching session; Ford

\*sponsored by the Sigma Alpha Iota Philanthropies

## PROGRAM NOTES

### Stanley Charkey:

#### **Reflections/Refractions, Alternations/Altercations (1994)**

*Reflections/Refractions, Alternations/Altercations* was commissioned by the Apple Hill Chamber Players in the summer of 1993. It was begun in the late fall during a residency at the Ragdale Foundation artists' community in Lake Forest, Illinois, and was completed in the summer of 1994.

The idea of writing a work for the entire ensemble appealed to me a great deal since all of the players are friends and colleagues with whom I have worked for many enjoyable summers at the Apple Hill Center for Chamber Music. The biggest challenge in writing a piece for the whole group was figuring out a way of employing two keyboards, cello and double bass without having the work become heavy and muddy. My solution was to split the ensemble into two trios—violin/cello/celesta and viola/double bass/piano. Much of the time the two groups are antiphonally responding to each other.

The work is in one movement, consisting of alternating rhythmically lively and freer, more rhapsodic sections. In some ways the work is reminiscent of a baroque concerto grosso, with concertino and ripieno groups each having its own continuo (keyboard). In *Reflections/Refractions, Alternations/Altercations*, however, the two groups are of equal size and importance. The recurring lively section in 10/16 recalls the ritornello of the work's baroque cousin. The tonal language and overall spirit of the work, however, are firmly set in the late twentieth century.

Stan Charkey, January 1995.

Stanley Charkey, composer/lute, was born in Brooklyn, New York in 1948. He holds degrees from the Hartt School of Music and the University of Massachusetts. For the past fifteen years he has been a member of the faculty at Marlboro College in Vermont where he teaches music theory, composition and history. His compositions include works for a variety of chamber ensembles, as well as for dance, theater, and television (PBS). He is also well known as a lutanist, who has performed extensively in the United States and Europe and can be heard on a number of recordings.

### Gabriel Fauré:

#### **Quartet for piano and string, no. 2 in G minor, opus 45**

Fauré's first piano quartet, in C minor, has become a staple of the piano quartet literature and rightly so! The same cannot be said of the second piano quartet in G minor. It was composed seven years after the first in 1886 around the same time as the *Requiem* when Fauré was 41 years old. The G minor quartet has never "caught on" in the same way as the C minor, although in many ways they are quite similar. Like Schubert, Fauré was the son of an impecunious school teacher. If Fauré had died in his mid-30's, as Schubert had, he would have died in a world that, except for a few loyal friends, remained indifferent to his genius, just as Schubert did. However, Fauré lived long enough—he almost reached 80—to achieve some recognition and acclaim in his later years. When the Apple Hill Chamber Players performed the C minor quartet in Paris two years ago, we were very surprised to hear from an audience member that Fauré is rarely performed in France—a "prophet without honor" perhaps?



While Fauré followed the classical forms developed by the German composers of the 18th and 19th centuries, the sound of his music is distinctly French, and although in his use of form Fauré could be considered conservative, in his use of harmony he most definitely is not.

G minor seems to be a popular key for piano quartets—Mozart and Brahms both wrote piano quartets in this key. Fauré's is in four movements. The first is in traditional sonata allegro form and begins with a bold and noble theme. The second movement is a scherzo for piano solo with plucked string accompaniment. The third is a slow (but not too slow) movement that is reflective and wistful, and the piece ends with a bang in a fast and fervent Finale.

### **Max Bruch:**

#### **Trios for clarinet, viola and piano, opus 83**

The German composer, Max Bruch (1838-1920), perhaps best known for his violin concerto and the *Kol Nidrei* variations for cello and orchestra, wrote eight charming one-movement trios for clarinet, viola, and piano, Opus 83, late in his composing career. (One of Bruch's composition teachers, Reinecke, also wrote a trio for this instrumentation.) Rarely performed as a complete set and often heard in various different instrumental combinations, (violin, cello, and piano, for example) tonight's performance is an arrangement of the first, second and seventh trios for oboe, viola, and piano. The beautiful, singing *cantilena* style that Bruch is so famous for is evident in trios I and II, while trio VII provides a humorous and sprightly contrast.

### **Johannes Brahms:**

#### **Trio for violin, cello, and piano in C Major, opus 87**

Brahms composed the *Trio for violin, cello, and piano in C Major, opus 87*, in 1882. It was his second work in this form, the first having been composed twenty-nine years earlier. One can only conjecture how many works for this combination Brahms may have written; only three survived his ruthless perfectionism. (A friend of Brahms once asked him what his most valued possession was and he answered unhesitatingly, "My wastebasket.") Brahms was one of those composers who looked longingly over his shoulder at the past rather than adventurously jumping into the future. Although considered a composer of "romantic" music, Brahms revered music of the classical era, which greatly influenced his writing. At one time he said, "If we cannot write as beautifully as Mozart and Haydn, let us at least write as purely."

Brahms was especially pleased with the C major trio and wrote to his publisher, "You have not yet had such a beautiful trio from me and very likely have not published one like it within the last ten years." Clara Schumann, a dear friend and wife of the composer, Robert, whose opinion Brahms highly valued, remarked that the trio was "a splendid work. There is much in it that delights me . . . the Scherzo has great charm, and the Andante, with its doubled octaves, must sound quite like a folk song. The Finale is lively and interesting in its artistic combinations."

## CONCERT CALENDAR

### FEBRUARY

- |    |      |  |
|----|------|--|
| 12 | 3:00 | Faculty Recital, David Parks, tenor  |
| 13 | 8:15 | Faculty Recital, Wendy Mehne, flute and<br>Matthew Ardizzzone, guitar                |
| 14 | 8:15 | Faculty Recital, Mary Ann Covert, piano  |
| 15 | 8:15 | Faculty Recital, Randie Blooding, baritone   |
| 20 | 8:15 | Faculty Chamber Music Recital<br>Ithaca Wind Quintet                                 |
| 21 | 8:15 | Faculty Recital, Jamal Rossi, saxophone  |
| 24 | 8:15 | Trumpet Ensemble, D. Kim Dunnick, conductor  |
| 26 | 8:15 | Guest Recital, James Houlik, tenor saxophone   |
| 27 | 8:15 | Women's Chorale, Janet Galván, conductor and<br>Concert Band, Mark Fonder, conductor |
| 28 | 8:15 | Contemporary Chamber Ensemble,<br>Grant Cooper, conductor                            |

### MARCH

- |   |      |  |
|---|------|--|
| 1 | 8:15 | Faculty Recital, Steven Mauk, alto saxophone   |
| 2 | 8:15 | Symphonic Band, Henry Neubert, conductor and<br>Chorus, Michael Krueger, conductor   |
| 4 | 8:15 | Symphony Orchestra, Grant Cooper, conductor<br>with the concerto competition winners |
| 5 | 3:00 | Wind Ensemble, Rodney Winther, conductor   |
| 5 | 8:15 | Faculty Recital, Carol McAmis, soprano   |
| 6 | 8:15 | Faculty Chamber Music Recital,<br>Faculty String Quartet                             |
| 7 | 8:15 | Guest Recital, Abbie Conant, trombone  |
| 8 | 8:15 | Faculty Recital, James Walker, percussion  |
| 9 | 8:15 | Percussion Ensemble, Theodore Rounds and<br>James Walker, conductors                 |

In addition to the concerts listed above, music students give solo and chamber recitals, which are free and open to the public. We appreciate your continued interest in, and support for, our programming.

### ITHACA COLLEGE CONCERTS 1994-95

- |              |                   |
|--------------|-------------------|
| September 17 | Bolcom and Morris |
| October 26   | Bach Aria Group   |
| January 31   | Walden Horn Trio  |
| April 18     | Continuum         |